

thursday, november 27, 1997

Only one word ending in 'c' since 1911

## ¡Oyé! WHERE SALSA IS KING

Sultry Latinismo summit's tawdry affair tweaks Montreal's wicked twinkie

By Salman M. Husain

¡Oyé!, ¡Oyé!, ¡Oyé!, and ¡Oyé! Just saying it out loud makes one feel a passionate groove cocktail for Reggae 'n' Español. Montréal mamacita's and papicito's unite for the monthly ¡Oyé!, which is back with more ferocity than Madonna, U2 and Tony Bennet can muster combined. ¡Oyé! is an event that even someone like Josephine Baker can approve of, in fact I bet she is looking down right now, with her 110 children, from her cabaret-heaven and sending positive vibes down to Metropolis, the much appropriate venue for this monthly event.

### TIERRA DEL FUEGO/THE MAIN SPACE GOES CANELA/CINNAMON

Yo! Spanish Conquistadors, do you wanna set foot in The New World and get a taste of color canela/cinnamon? ¡Oyé! is the place for the Po-Mo Spanish Conquistadors to feel sweltering rich sounds. The native sounds may be familiar, but this time around for you to be conquered and surrender (to the rhythms) is in the cards. So all you Po-Mo Spanish Conquistadors out there, you know who you are, come down and kowtow to Fernando and Miguel's Orquesta Canela. And I don't just mean you *you*, but also your buddies and babes.

Orquesta Canela's complete 13-piece orchestra is bound to bring the Metro' house down. Orquesta Canela will be performing, for one exclusive engagement for ¡Oyé!, after a one year hiatus from the Montréal's Latino music scene. Colombian Salsa is their forte. The reverberating uniqueness of this orchestra's rhythmic Colombian Salsa beats are the direct result of Miguel's arrangements and Fernando's vocal capabilities. This rare treat has a spicy taste of sweet canela which will light up Montréal's cultural taste buds with mucho musica and mando fiesta.

### THE SAVOY GOES EL RANCHO LOCO

At the Savoy Room, leaving your sanity shoes at the entrance will be mandatory and check your inhibitions at the door also so that you may marang-house and reggae 'n' español loco-rancho style.

Two sensuously delectable kisses are Latin E-Mage and Alia2. Alia2 is a reggae supreme español style. It is a unique, original and deliciously 'autre' group that makes dance waves wave. Latin E-Mage can only be described as the music revelation of the year. The apocalypse of this group is shrouded in a divine mystery. What we do know is that the group was started by Alex Trujillo, Keddy De La Cruz and Alvaro Bleck and their music is influenced by their Dominican, Salvadorian and Chilean backgrounds. The group has successfully incorporated Mareng-Rap, Underground Reggae, Bachata Reggae, Hip-Hop, R&B and Salsa-Reggae in their repertoire. Montréalers are said to be poised to devour this skillful combination of roots and urban music styles and I not only concur but can't wait for my latin-e-mage kisses.

### SAN TROPEZ DANCE SCHOOL GOES ¡Oyé! ¡Oyé!

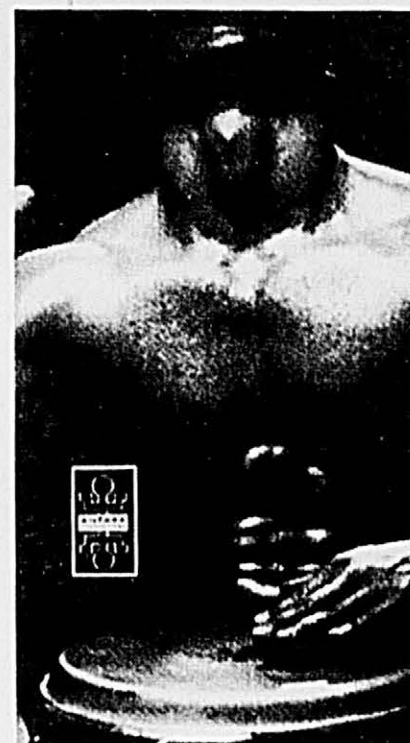
The ¡Oyé! Dancers add to the event their artful and cultural dynamics, just like ¡Oyé! adds artful and cultural dynamics to the Montréal scene. ¡Oyé! is announcing free Salsa lessons from 10:00 to 11:00 p.m. The D.J. G-Money (Power 88.5 FM Toronto) is expected to spin 'the wheels of steel' and Montréal homeboy "El Rocky"s alternative sounds of latin rock / reggae / ska are accepted to keep the hoards of pilgrims gyrating to the pulsating sounds.

"El Profe" Maestro de Ceremonias will link



"...FEELING HOT, HOT, HOT!"

COME! DRUM WITH ME?  
OH! I CAME ALREADY.



the show together, Christophe Chat-Verre will have fiery imagery and Circus Maximus will have uninterrupted video projections to make your ¡Oyé! experience a raunchy memorable one. And all you have to do is show up. Show up with a non-perishable for Sun Youth and get a dollar off the January's ¡Oyé! See you at the ultimate goodtimes parté ¡Oyé! ¡Oyé!

¡Oyé! Friday, December 5, 1997 at 10:00PM

Tickets: \$10 Reservations: 514-861-5851  
Info: 514-282-7670

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McGill Daily

# FRANCAIS

jeudi 27 novembre 1997, vol.87 no.27

## McGill s'endort sur ses lauriers

Magali BOISIER

McGill est toujours parmi les meilleures universités au Canada mais de nombreux signes sont inquiétants quant à l'avenir de notre noble institution.

Macleans vient de publier le classement des universités canadiennes pour 1997-1998. Une nouvelle fois, McGill se distingue par l'excellence de ses programmes mais aussi par l'inadéquation de quelques détails... de taille tels que les services offerts aux étudiants.

McGill conserve toujours une place privilégiée dans le classement général des meilleures universités de type classique. Placée au troisième rang derrière l'université de Toronto et Queen's, notre institution maintient la même position que l'an dernier. Ni mieux ni pire. McGill ne fait pourtant ni partie des cinq premières universités toutes catégories confondues, ni des plus innovatives lorsqu'on s'en tient au critère de la réputation.

Notre université, bien que première pour le nombre de prix attribués au corps étudiant, ne se place pas à l'avant-garde de l'enseignement. À l'inverse, il est très révélateur de noter que McGill n'obtient que le cinquième prix pour la formation des leaders de demain. Notre université est conservatrice et l'éducation traditionnelle, bien que de qualité qui y est délivrée ne semble déjà plus correspondre aux qualités d'innovation requises pour les décideurs de demain.

Pour confirmer cette dangereuse tendance, McGill ne se situe qu'au dixième rang des acquisitions de livres pour ses bibliothèques. Comment conserver une université de qualité sans un suivi des dernières publications universitaires?

Suite en page 3.

SMOKE THIS, GRAB.







# Un lecteur averti en vaut deux

MAUDE LAPARÉ

« Treize histoires et un seul avertissement pourtant: il se peut que vous sortiez de la lecture de ces nouvelles un peu plus pervers, tordu et déchiré que vous ne l'étiez auparavant. ( Mais qui ne risque rien n'a rien ! ) » C'est en ces termes qu'André Lemelin invite le lecteur à entrer dans l'univers de son tout récent ouvrage *Cinq couleurs et autres histoires*.

Ce recueil de nouvelles, publié à la nouvelle

maison d'éditions Planète Rebelle ébranle en effet ! L'auteur y dresse le portrait d'une société sordide, macabre, souvent absurde... Les personnages sont souvent désœuvrés, malheureux et évoluent dans un monde où on sent la mort et l'alcool à plein nez, où le sexe est omniprésent, dégradant, avili. Portrait d'une société contemporaine aux prises avec son angoisse et prisonnière de ses propres filets, de ses propres vices.

En dépit de ce cadre lourd et déprimant, le style de l'auteur demeure léger, facile à lire, presque anodin. On se laisse prendre au jeu et on en oublie presque la gravité de ce qui se trame. On se laisse bercer par l'histoire, on croit indolemment aux personnages et à ce qui les entoure, puis, dans un retournement de situation subit, l'auteur vient détruire cet équilibre, nous confronte à l'horrible réalité, nous révèle de façon on ne peut plus explicite ce que notre esprit s'efforçait de ne pas voir. C'est brutal, c'est déstabilisant et pourtant, c'est si réussi qu'on se laisse prendre encore au récit suivant.

On pourrait être tenté de dire que Lemelin s'assure du succès de ses nouvelles en se contentant d'appliquer les règles scolaires de la nouvelle, c'est-à-dire en ajoutant un retournement de situation radical à la fin. Mais Lemelin renouvelle le tout, lui donne un ton résolument neuf. Mi-nouvelles policières, mi-contes fantastiques, les treize histoires pu-

bliées chez Planète Rebelle sont impressionnantes de modernisme et d'authenticité.

Le recueil est composé de deux sections distinctes. La première, comme l'indique le titre est composée de cinq nouvelles très courtes et s'intitule *Cinq Couleurs*. Chacune de ces nouvelles comporte une couleur dans son

titre, mais le choix de celle-ci est paradoxal. En effet, il y

est question d'amour jaune, de ruelle rouge, d'enterrement blanc. Toutefois, l'association de ces réalités contradictoires fait surgir des réalités nouvelles.

Un thème commun unit chacun de ces récits : l'amour impossible. Dans tous les cas il y a présence d'un amour plus ou

moins donne aux drames un accent anodin.

Certains scénarios ne sortent pas tout à fait de l'ordinaire. C'est le cas de *La Maison* qui globalement raconte l'inépuisable histoire d'une maison hantée, ou des multiples ruptures amoureuses qu'on semble avoir déjà vues quelque part. L'ensemble demeure pourtant original. Particulièrement dans les nouvelles où l'auteur déconstruit totalement son histoire, joue avec sa structure. C'est le cas du *Fou d'en bas* où les personnages sont interchangeables continuellement les uns les autres, et perdent continuellement leur identité à force de devenir à tour de rôle la victime, l'assassin et l'inspecteur. Inspiration de Robbe-Grillet? probable... Mais André Lemelin va encore plus loin dans la déconstruction que le champion



André Lemelin

du Nouveau Roman.

Une autre nouvelle qui déconcerte par sa déconstruction est celle intitulée *One Night Stand*. En effet, inspirée des populaires « Romans dont vous êtes le héros », cette nouvelle oblige le lecteur à sauter du paragraphe 6 au paragraphe 45 pour revenir au 28 et retourner au 11 selon le choix qu'on fait après chaque action. On se perd dans un dédale de possibilités infinies. La

Photo: Yannick Borremans-Gélinas

plupart du temps, on arrive à une impasse qui nous demande de retourner au paragraphe précédent. Au bout du compte, on finit par lire le texte à l'envers, et, si on en a la patience, à trouver dans cette botte de foin, l'aiguille de la fin unique de l'histoire.

Bref, André Lemelin propose un recueil qui, s'il n'est pas encore tout à fait assuré et demeure légèrement naïf propose une vision moderne d'une société meurtrie où toute solution positive est évacuée. Le recueil est bien écrit, agréable à lire. Au fond, Lemelin remplit tout à fait sa mission. À la fin du recueil, on ressort, un peu plus pervers, tordu et déchiré, on en ressort agréablement surpris en plus !

*Cinq couleurs et autres histoires* d'André Lemelin, aux éditions Planète Rebelle, 1997, 160p.

## Allez pêcher en paix, mes frères...

DAVID GROISON

« Les Huit Péchés capitaux (éloges) » est un collage de courtes pièces. Le cliché veut qu'un tel spectacle se révèle inégal, que les tableaux des uns éclipsent les prestations des autres. Ici, ce n'est pas le cas. Il y a dans cette pièce une vraie unité : celle du plaisir.

Le plaisir des textes, tout d'abord. Sept auteurs différents se sont attelés à la tâche, difficile, d'illustrer un des sept péchés. Ils ont tous su éviter les pièges du thème imposé. Être gourmand, ce n'est pas pour Michel Tremblay, s'empiffrer de gâteaux, c'est la frénésie d'achat qui nous prend parfois devant une vitrine. Pour illustrer la colère, ce n'est pas un homme fou de rage qui entre en scène mais une femme douce et calme qui laisse, peu à peu, le spectateur s'énervier tout seul. Les auteurs ont su créer ainsi des décalages, hilarants parfois, entre les mots, les situations et les péchés qu'ils illustrent.

La succession de courtes pièces permet aussi de savourer le travail des comédiens. Seuls deux hom-

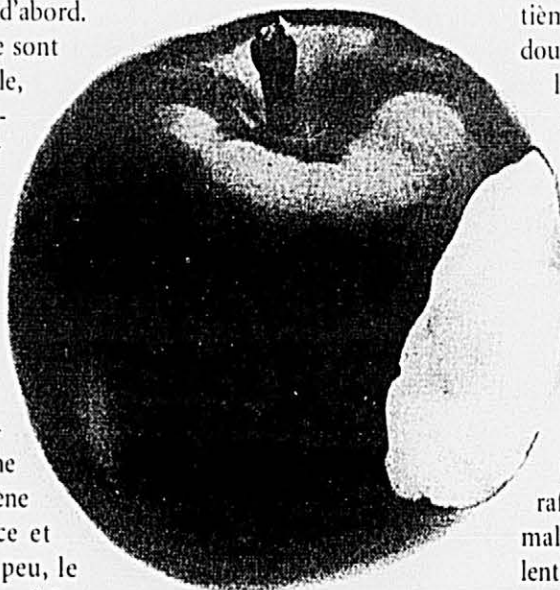
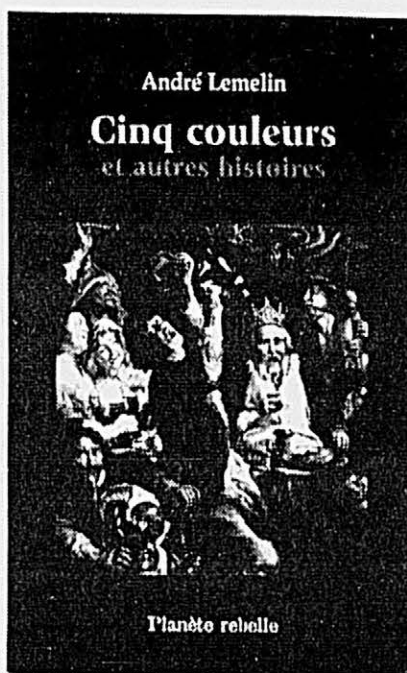
mes et deux femmes enchainent les rôles des différents tableaux. Le spectacle permet ainsi de voir l'étendue de leur talent. Qu'elle soit une prostituée jouant à l'infirmière, une amie suicidaire, ou une cliente frénétique, Dominique Quesnel est excellente. Roger Larue

n'ont que quinze minutes pour convaincre (c'est la durée moyenne de chaque tableau), les personnages sont toujours époustouflants de vérité. Et de drôlerie.

Il y a dans ce spectacle plein de surprises, depuis l'arrivée inattendue des comédiens sur la scène jusqu'à l'annonce du huitième péché capital, disparu au douzième siècle et retrouvé pour les besoins de la pièce. Les thèmes ont beau être annoncés, le propos surprend. Le spectacle ne cesse de rebondir, d'aller là où on ne l'attend pas. Il est plein de trouvailles d'acteurs, d'auteurs et de metteurs en scène (au nombre de deux). Preuve que l'union fait la force...

« Les Huit Péchés Capitaux (éloges) » est donc une pièce rafraîchissante, drôle et modeste, malgré le déchainement des talents. Si le jardin d'Eden existe encore, il n'est sûrement pas loin de ces péchés-là.

*Les Huit Péchés Capitaux (éloges)* À l'Espace Go, 4890, blvd St Laurent (Métro Laurier) Jusqu'au 6 décembre.







## Cette semaine, Étienne

se prend pour un columniste

# Revirement et drame intenses au Daily français

ÉTIENNE BIENVENU

D'aucuns savent que le 25 novembre est une date cruciale pour l'histoire de l'humanité. En effet, bien des crises, des guerres mémorables se sont disputées durant ce jour froid, gris et impitoyable. Tous savent, bien sûr, que les plus grandes pensées de l'Homme, les plus grandes phrases, et les idées les plus marquantes ont été synopsées en cette date glorieuse.

Mais en l'année 1973 qui fut, à n'en pas douter, une année particulièrement fertile intellectuellement parlant (on n'a qu'à penser à des monuments culturels comme *Selling England by the Pound* de Genesis), ce jour fut encore plus remarquable par l'arrivée, en grand nombre, de gros bébés de neuf livres et demi (dont au moins un prénom Étienne), promis à des destins insondables et aux plus riches horizons. Enfin, c'est une autre histoire (mais est bonne).

Le 25 novembre 1997 n'aura pas échappé à la loi historique. Cette journée fut elle aussi extrêmement marquante. Un des événements les plus déterminants pour notre société se déroula, non sans le drame, le suspense et la catharsis auxquels on pouvait s'attendre. En effet, les élections des rédacteurs culture, nouvelle et en chef du Daily français se tinrent à la 17<sup>ème</sup> heure de cette journée inoubliable.

Comment décrire l'atmosphère apocalyptique qui flottait dans la salle B-03 du Shatner, les débats enflammés où la verve de chacun tenait lieu d'épée de duel et enfin l'attente angoissée de l'annonce des résultats.

La soirée commença avec l'élection des rédacteurs culture. Deux candidats, une équipe, un seul combat: convaincre, par la simple puissance de leurs intellects respectifs, qu'ils étaient tous deux dignes de la prestigieuse charge. Ardu, très ardu... Tout de même, après des décilitres de sueurs froides, les impartiaux membres de cette institution éternelle (depuis 1977) en vinrent à un verdict. Positif. Il fallait entendre les rumeurs de soulagements qui parcoururent les locaux, voir les visages se relâcher, et

la vie elle-même reprendre son cours.

L'élection des deux rédacteurs en chef fut tout autant, sinon plus intense. Les projets, les déclarations de principes prirent d'assaut les visages stoïques et impassibles de l'électorat. La réplique, une terrible slave de questions et de commentaires, atteignirent leur cible de plein fouet. On crut un instant que les candidats conjoints ne s'en sortiraient tout simplement pas. L'instant était crucial: y aurait-il oui ou non, quelqu'un capable de soutenir une telle pression? Quel serait le rédacteur en chef du journal au cœur de la vie intellectuelle et culturelle de notre monde? Le temps lui-même s'est immobilisé, obnubilé par les implications de cet écueil qui menaçait les fondements même de l'Être.

Mais l'ultime moment pour l'histoire de l'humanité, fut sans nul doute l'élection du rédacteur nouvelle. Deux candidats se présentaient, l'un contre l'autre. Un affrontement de titans, où pourtant chacun, à son tour, eut un court instant pour se faire valoir devant la plus haute instance journalistique jamais vue. La tension, indescriptible, menaçait de faire perdre la raison aux cerveaux les plus stables. L'élite spirituelle, cette *geistliche Gemeinschaft* fut secouée de tourments et d'hésitation. Moment incomparable au dévoilement des votes: l'égalité. Onze votes contre onze! Du jamais vu. C'est à ce moment paroxystique, qui dépasse l'entendement, que les deux adversaires puisèrent à même les maigres forces qu'ils avaient encore et qui les maintenaient en vie, pour renier tout orgueil, tout égo pour décider de faire équipe pour le bien du journal et de l'humanité tout entière.

Rarement a-t-on vu une telle démonstration de noblesse d'âme et de renoncement. Dignes des plus grands héros, ces deux hommes, par leur force et leur sagesse, sauvèrent l'humanité du cataclysme.

Depuis, la terre tourne comme toujours, les oiseaux chantent et les enfants peuvent enfin gambader dans les prés ondoyants et odorants, l'âme en paix.

Rarement a-t-on vu une telle démonstration de noblesse d'âme et de renoncement.

## Suite de la page 1

Notre université a un bon acquis sur lequel elle ne se prive pas d'ailleurs de capitaliser. Mais si notre réputation nous laisse toujours au second rang des universités canadiennes, il ne faudrait pourtant pas s'endormir sur nos lauriers. Il reste

sés par des professeurs titulaires, ce qui ne semble pas affecter heureusement notre classement de prix par faculté. Nous occupons toujours la seconde place!

Si dans l'ensemble, on pourrait penser que notre université

nes supérieures à 75%, mais elle ne leur procure pas ensuite une qualité de services à laquelle ils pourraient s'attendre. McGill est au dixième rang des universités en ce qui concerne les services offerts aux étudiants. Peut-être faut-il en effet faire passer l'enseignement avant les amusements, mais comment comprendre alors les affirmations largement publicisées sur le campus que notre université s'intéresse à notre bien-être? D'ailleurs, comment expliquer que l'université qui investit le moins dans ses services aux étudiants soit aussi celle qui alloue le plus important salaire à son recteur?

McGill file un mauvais coton. Notre université capitalise sur sa réputation pour attirer toujours plus d'étudiants de grande qualité, mais elle prend aussi un risque très grand en ne leur apportant pas de quoi enrichir leurs atouts. Certes McGill s'affiche toujours en haut du tableau, certes notre corps étudiant reste des plus performants mais il serait dangereux de s'arrêter sur ces acquis et de ne pas améliorer ce qui pourrait éventuellement causer notre perte. Faisons en sorte que McGill reste à la hauteur des attentes.

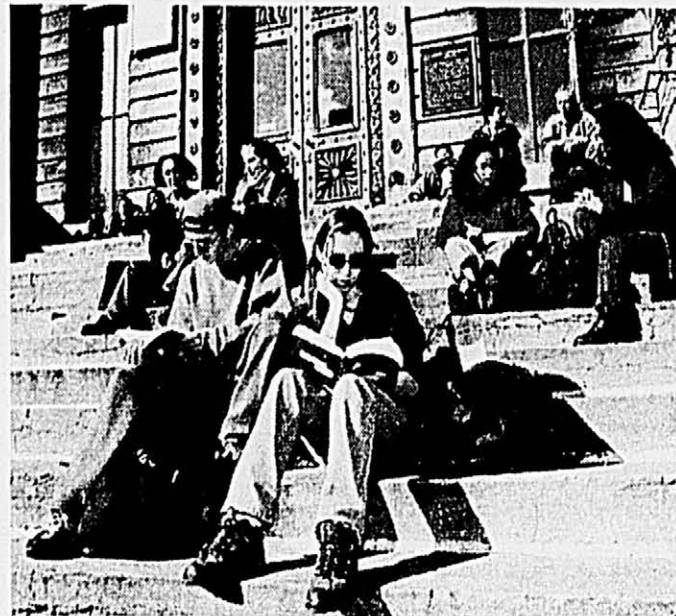


Photo: maclean's

Quelques uns des sympathiques étudiants de la troisième meilleure université du Canada

vrai que les étudiants sont à McGill dans l'un des environnements les plus favorables à un enseignement de qualité. En effet, le nombre d'étudiants par classe pour les cours de niveau bac, est le deuxième meilleur de toutes les universités canadiennes. Toutefois, nous nous situons au huitième rang pour la proportion des cours dispen-

s'en tire bien autant sur le plan des réussites du corps étudiant ou de la qualité de l'enseignement offert sur le campus, il ne faut toutefois pas rester aveugle aux lacunes inquiétantes de notre université. Certes McGill attire toujours un grand nombre d'étudiants de qualité, ayant des moyen-

## Événement bénéfique

# Le CRAN de le dire

Le 6 décembre prochain au bar Les Bobards se tiendra un événement-bénéfice pour souligner le huitième anniversaire de la tuerie à la polytechnique du 24 novembre 1989. L'esprit se voudra être « dans un esprit d'espoir et de solidarité, non de deuil et de colère » où des femmes « prendront la parole, à travers la chanson, l'art visuel, l'humour » pour dire haut et fort « plus jamais! ». Bar les Bobards, 4328, boul. St-Laurent.

Le DAILY FRANÇAIS  
souhaite vous rappeler que  
pendant la période des  
examens,  
l'important c'est de  
participer!

## The McGill Daily Culture

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# Art Under Fire

## A close look at the crowning comic art community

by Joe Issid

Despite being an active community, Montréal comic artists are struggling to survive. For many comic artists (bédécistes) living in the Montréal area, their art has become more of a subordinate passion rather than a legitimate profession. A lack of consumer demand due to the absence of media attention is hurting this fascinating aesthetic gamut.

The market for 'alternative' comic books in Montréal is minute and hard to expose. Dedicated artists work incessantly in the attempt to vitalise their chosen form, but find themselves short-changed at the end of the day. Artistic quality is not suffering; artists' wallets are.

One must not get confused between cartoons and comic art as they are two truly disparate genres. The widespread notion that comics are only for kids is false. The field of non-mainstream publications is not targeted towards a younger population, but towards older students and working adults. This type of comic art focuses on anything and everything, often with an explicit effort to avoid Disney-esque fantasy and superhero ideologies.

Comic book art (as it exists in Montreal) is more of an 'alternative', dare I say, underground art form. "Alternative to what?" asks Chris Oliveros, founder and editor of the *Drawn and Quarterly* publications. "I'm more accepting of the term alternative as opposed to underground. The term underground suggests more of a '60's sex and drugs culture." Oliveros prefers to categorise his art as 'modern' comics, as it distinguishes itself from any other type of comic book form.

### Mad origins

The comic book format is of North American descent. The beginning of alternative or 'modern' comic book art came with the birth of *Mad Magazine* - founded by Max Gaines. Although *Mad*, superficially, may hold a special appeal to younger readers, its satirical intent gave it, at the time, its uniqueness.

Many people today have heard of *Mad Magazine*. But few know of the difficulty Gaines had to endure in order to produce a publication that would encapsulate his own particular comic sensibility. The publication of *Mad Magazine* was not an easy

thing to accomplish. Hindered by the antics of U.S. Senator Joseph McCarthy, Gaines had to battle the conservative forces of the CIA and McCarthy through senate hearings to gain approval to publish his brand of 'adult' comic books. And in the end, the approved product was comparatively less subversive than originally intended.

According to McCarthy, *Mad Magazine* represented a deviance from the American value system. His judgment wasn't inaccurate. The idea of *Mad Magazine*, as well as the appearance of other comic books, developed in reaction to the widespread conservatism of the 1950s. In addition, the published format of comic books drew

*Mad Magazine* decided to alter this 'underground' image. They launched a nation-wide publication that came in the format of a traditional magazine. This came at a cost. The progression into the mainstream eliminated much of the cutting edge content integral to comic artistry. Meanwhile, other comic books continued to suffer from lack of recognition and public scrutiny.

### Censorship, sanitization & integration

Nowadays, 'modern' comic book art serves as a medium to explore subject matter generally and/or traditionally deemed transgressive. This nature of the comic book is in keeping with

Some publications are banned in many countries. In such cases, the possession of these banned publications can result in police arrest. "Soon, customs officials are going to train dogs to sniff out comic illustrations!" jokes Howard Chackowicz, a 29 year old Montréal-born comic artist.

Comic book art has been scrutinised and marginalised from its very inception. The artists have been lowered to the fringes of the artistic world, while the genre of comic art has been appropriated by the so-called giants of this field. At the hands of such giants, comic art has been transformed forever: sanitised and integrated into mainstream American culture, it is entirely different from the works of more marginal artists.

One such giant was Walt Disney. He and his quickly growing empire used their power to destroy humble professionals employed in this field. Disney's incorporation of the moving comic (cartoons) revolutionised comic artistry and in his path he left many of the non-mainstream artists high and dry. Disney's success was not what embittered artists, but rather the manner in which his success was attained destroyed many lives.

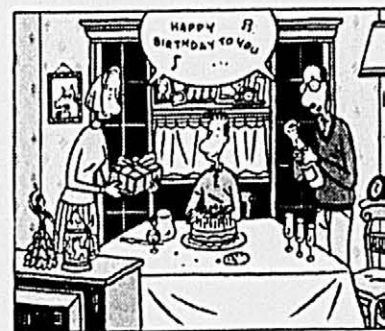
Local artists were vehement on the subject of Disney. According to them, Disney made it a personal mission to try and squeeze out any of his possible rivals. A notorious anti-Semite and a racist, it was he who put a noose around the necks of American comic artists at the time. Using his power, wealth and political influence, he blacklisted the majority of rival studio owners, many of which were either Jewish or from another ethnic minority. He would either use his influence and wealth to totally eliminate them from this sector or offer them to work for Disney productions under slave labour conditions. Many of these prosperous and honest workers had no choice but to work for Disney. Studio owners and artists alike were ruined. Tragically, droves of them were driven to alcoholism and even suicide.

### On the Montréal scene

Comic art has only recently invaded Montréal's vibrant cultural sector. This is largely thanks to the exploits and tribulations of the 'godfather' of Montréal's bédécistes: Robert Sirois (Siris). The youth of comic book art in Montréal is reflected by Siris. Siris is a thirty-some-

thing artist fighting hard to gain credibility and acknowledgment for him and his fellow professionals. A nickname like the 'godfather' invokes an aura of power, wisdom and above all, seniority. Although being a generation younger than Puzo's legendary

### A Trip to



FROM MONTREAL'S DR

Don, Siris is seen by his contemporaries as being entirely deserving of his praising pseudonym.

Despite his youth, Siris has contributed significantly to the cause. He has paved the way for many younger artists within the Montreal area. Included in this category is Howard Chackowicz, Stéphane Olivier and Gilles Boulerville.

These artists, along with several others, were featured in an impressive exhibition held earlier this year at La Maison de la Culture Frontenac (curated by Suzie Larivée and Luc Côte). This group of artists were hand-selected by the curators to participate in this intimate and personal exhibit. The popularity of comic art in the city was effectively proven by an impressive turn-out by the public; the *Band a Part* exhibition was La Maison's highest ever attended spectacle.

Unfortunately, such exhibitions are far and few between. This is not, however, due to lack of enthusiasm but rather to the lack of funding offered by the Québec government.

Montréal artists are very dedicated to their work and rely on support from within their own community. These community values are demonstrated through 'art nights', impromptu and unpublished artistic events. Artists, actors and musicians alike are welcome to attend these art nights to showcase their talent be it through taking to the stage or on the spot drawings. Admission is free and organisers welcome newcomers openly.



even further criticism. The small size, as well as low readership of the publications, suggested to McCarthy that comics were essentially for propaganda and heresy. This reinforced the threat perceived by McCarthy, who understood 'underground' and uncensored comics to be a revolt against his image of a 'clean' America. The anonymous nature of underground art also posed a problem as the artists were seldom accountable for any of their so-called 'offensive' art.

So as to be allowed publication,

the 'breaking of the mould' attitude demonstrated by artists throughout the latter part of this century. Being a work of sub-culture, with artists opting for sharp political motivations, the comic book has been relegated to a fringe art form. They cater to all spheres of society, revolving around women's issues and queer issues, as well as sex, drugs, violence, and even pornography.

The sensitive and graphic nature of this artistry opens it to criticism from international censorship committees. Advisory disclaimers are present on the majority of publica-



# Fire y in Montreal

These such events are, however, rapidly becoming more competitive in nature. Originally set up as an artisan free-for-all, these art nights are slowly becoming tainted by the greed and hunger of under-appreciated artists. Art nights are becoming more

Lisbon



AWN & QUARTERLY

are not so uncommon anymore at an art night. Anything that will gain an artist recognition is fair game and is duly accepted within the community.

## Paying the bills



FROM OPTIC NERVE, BY ADRIAN TOMINE

The Québec government has only very recently began to recognise comic book art as an official art form. The door for financial aid available to bédécistes has finally been opened. Government grants have been regularly issued to artists in general

throughout Canada but have only recently been awarded to comic book artists. This issuance of grants towards these specific artists may sound like a long awaited victory on their behalf but, unfortunately, this doesn't prove to be the case.

"What makes me sick is that they [the Québec and Federal Governments] do it so that everything becomes standardised like a font on a computer" complains Howard Chackowicz. "You have to figure out the ins and outs of what they want to see. Then you have to amass the money yourself necessary to put together the application such as slides, videos or whatever the hell it is. Copies and press kits and crap like that. Just mailing it alone is expensive." Artists such as Chackowicz are left in an awkward position. The appreciation of their long awaited official recognition as artists has been tainted by the bureaucratic process of applying for a grant.

"It's all a bunch of bull shit; all that gobbley-gook nonsense on the application. On top of that, you have to mail them in several times before they even consider your application." The rigid bureaucracy of grant applications serves as a deterrent to artists who wish to seek aid from the government. There is very little money to be made in Montreal from selling comic book art as it stands. Thus the injunctions placed upon artists in regards to financial aid are ludicrous. Says Chackowicz "Some of the most successful artists in Montréal eat out of cans". In effect, nothing has really changed for the artist. Despite the existence of grants, the bureaucratic system is evidently set up so that artists such as Chackowicz are unlikely applicants. They don't have the patience or the

norm. Money is hard to come by these days for comic artists. These financial set backs create an intense rivalry between artists. One man's success is the other man's envy. An almost acceptable level of backstabbing has resulted from the lack of media and public attention that these artists receive.

Many comic book artists are, in fact, multi-talented artisans. Sculpture, painting and pottery are common alternate methods of art-based income. The emphasis that some artists place on comic book illustration becomes secondary when faced with the task of

feeding oneself. This does not suggest that artists are marginalizing their profession, but are merely being temporarily 'unfaithful' for financial purposes.

## Market for Art

There are only a handful of stores in Montréal that sell this brand of art and which cater to the artist and, moreover, the fan of the 'modern' comic. Nebula (1832 St. Catherine West) is one of the few retailers that has a large collection of such art. Publications such as Oliveros' line of Drawn and Quarterly comics can be found at these outlets. Considering the lack of major retail outlets, Montreal constitutes only about one

per cent of total sales of the Drawn and Quarterly publications. International distribution and sales is what keeps many artists, such as Oliveros and Chackowicz, within this profession.

The United States market for

comic book art serves as a night and day comparison to that of Québec. The marketability and popularity of this art form is markedly greater in the country of its original creation. Not only are artists more exposed south of the border, but comic book art itself is a much larger entity than in Canada. Montréal artists rely on this popularity



Drawn & Quarterly Publications

and try to use this large market to their benefit. There are no major distribution companies in Canada which still carry comic book art. Many Canadian artists gain access to the American market through large American companies.

The extent of the recognition given to artists in the US can be seen in a letter published in issue 4 of California artist Adrian Tomine's 'Optic Nerve': "...I was certain I was sitting next to Adrian Tomine and [name withheld]. Was it really you two? Who can say. I felt instantly flushed and nervous. I wanted to ask but I had nothing to say...". The celebrity status given to artists in the US is enviable. It is hard to imagine how one would even recognise, let alone feel nervous in the presence of a native Montréal artist. Such is the nature of the profession in this city.

Publications such as Tomine's 'Optic Nerve' attract a lot of public attention and criticism. "Six Day Cold", the opening story of issue number 4 from Drawn and Quarterly Publications, revolves around an ill man who runs into the infamous ex-girlfriend. The entire piece is a critique of post-relationship relations between two adults. Tomine is quite graphic in his portrayal. His clever

use of flashback, dream sequences and real to life dialogue present this piece as being an intelligently written piece rather than merely being a 'superficial' comic strip.

Comic artists' skills, such as Tomine's, must be twofold. Not only must they be artistically gifted, but they must also be able storytellers. As with other multimedia art, the requirements of the trade are multiple and complex. The story and the visual art must combine naturally to allow the talent of the artist to shine.

Both realms of spatial and verbal creativity must intermingle effectively to allow the full flavour of the piece to present itself.

The complexity of this art form is very often overlooked. The immense detail of script and the intricately crafted visuals are hard to miss when reading some of the finer comic art publications. Many features of the comic book are interestingly very much similar to those of film. Meticulous care is taken in the setting of the scene and its visual composition are crucial in conveying the mood of the piece. Close-ups, angles and background detail, along with the calculated succession of frames, make the style of comic book art an unofficial sibling to the movie genre.

## Style guide

Each comic artist has a style so personal that any knowledgeable person in the field can identify a piece as easily as one could identify, say, a Picasso. Styles not only vary from person to person but also from country to country.

Much of the art that is produced in North America is more true to life and realistic than that produced in Europe, especially France and Spain. American artists in general (including Tomine) keep to simple colour schemes and pragmatic characters.

The opposite can be said of the style of his European counterparts. Much of their animation is bursting with colour and vibrancy. Artists such as Baru, Dupuy & Berberian and Linhart exemplify the vigorous but more surreal aspect of the comic book genre.

Comic art as a genre has received much criticism and public opposition dating back to its very creation. It has been scrutinised, marginalised and even banned in an almost predetermined manner. Bédécistes are a violently faithful breed of artist. Ask Howard Chackowicz. He battles financial and family adversity on a daily basis in order to do what he loves the most. "For me, art is it. I could do a chalk drawing on the street and if the rain washes it away, well...at least I had the moment." If only it could be that simple.



# Two New Hours

## A hitchhikers guide to electro-acoustic music

by Gil Shochat

In the 20th century, avant garde contemporary classical music has become an increasingly marginalized art form. In spite of this, Canada has traditionally held an enviable position on the world stage when it comes to support of electronic music and contemporary music in general. Contemporary classical music like the one presented on November 11th at Pollack Hall remain relatively common. Winnipeg, for example, holds what is considered the world's premiere New Music Festival annually which attracts musicians from places as diverse as Finland and China. Toronto and Edmonton have also recently just begun their own contemporary classical music festivals. Two New Hours, a nationally broadcast weekly radio show on CBC Stereo also dedicates itself to playing almost exclusively electro-acoustic music.

In spite of this heightened exposure, many people seem to be unfamiliar with this genre of music.

Some classical fans are 'turned off' by the music's apparent complexity, lack of lyricism and tendency towards atonality. Leaving my preconceptions at the door however certainly helped me in appreciating the concert.

Five performance pieces were presented at the November 11th concert which was sponsored by the Electro-acoustic Music Society of Montréal (GEMS). One of the most innovative was the minimalist piece *Max the Pool Droid*, written and performed by Ian Knopke on computer and Dave Bennet on drum machine. Knopke pre-programmed harmonic and rhythmic beats on the various machines. This technique of limiting the music to certain rhythms has been used in the past by such composers as Stravinsky and Schoenberg. Though this may seem a limiting factor in the music, the effect of the constraint of the premeditated beats drew me in and mesmerized me as a listener. What emerged was a provocative dream-

like sound that was both hypnotic and chaotic.

Even the live improvisation between Knopke and Bennet emanated magnetic rapport. Their computer and drum machines were interlocked, according to the program notes, "in a war of machines." The tension that is produced within the composition oscillated between chaos and control.

Another highlight of the evening was Cort Lippe's *Music for Piano and Computer*, a piece originally commissioned by the avant garde Japanese pianist Yoshika Shibuyain 1996. The two instruments interact in real time as the computer tracks the parameters of the pianos' pitch, amplitude and density and triggers real-time electronic responses. According to Lippe, the "performer is expected to "interact" with the computer, triggering and continuously shaping the PC's output. "What this translates to on stage is an interesting interplay between piano and computer. If Lippe hits a

hard note the computer may react completely differently in a musical sense than if the note was hit softly. Lippe plays with this feature by varying the tempo and amplitude of his playing. At times, he plays with the soft touch of an Arthus Rubinstein and several minutes later, with the speed and breadth of a Jerry Lee Lewis. The tonal colour and variety of the piece entrances the listener and is almost reminiscent of Wagner as Lippe attempts to harness the powers of the digital medium. Interestingly, *Music for Piano and Computer* is cognizant of itself as a postmodern performance piece. A digitized voice announces to the audience how many minutes are remaining in the piece approximately every five minutes. This shows the self conscious nature of the composition ever mindful of the space that separates audience from performer and aware of itself as composed concert piece.

The other pieces in the concert were not at the same artistic level

of *Max the Pool Droid* or *Music for Piano and Computer*. Rose Bolton's *The Chalet*, featuring computer and Bolton on Viola is one example of a lesser quality composition. Although Bolton's playing is exquisite and full of emotion, the computer sounds meant to represent the 'noises of nature' yields a New Age feel that resonates with a mundane and contrived aura. Similarly, *Three Men Operating Sound Equipment*, a completely improvised piece featuring electric guitar, piano and computer came off seeming anarchic, directionless, and unnecessarily loud.

Though a relatively new genre, electro-acoustic music is still in the throes of maturation. With this growth come both growing pains and creative musical innovations. The GEMS concert featured this wide range in composition and performance that was, overall, daring and novel in its use of computer generated sound.

### CD REVIEWS

**Spice-1**  
*The Black Bossalini (aka Dr. Bomb From Da Bay)*  
jive/bmg

On this, his fifth album, Oakland's Spice-1 continues where the last four projects left off. In other words, more of the expected, too predictable west coast talk: steady mobbin', playa hatin', and big ballin'.

The self-proclaimed six foot Chuckie doll, Spice is definitely not your average left coaster. In the same league as 2pac, MC Eight and Texas' Scarface, Spice displays lyrical agility by means of witty rhyme writing, not to mention his delivery, which can change speeds without deviating from his signature sound.

Cuts to check out are "Kill Street Blues", "Down Payment on Heaven" and "Recognize Game" featuring west coast heavyweights Too Short and Ice T. In addition, Spice is joined by a plethora of artists, including MC Breed, Luniz, Mack 10, Big Syke and Dramacydal. With the production assistance of Rick Rock, Paris, Ant Banks, and Hen Gee, this west coast vet is bound to go platinum.

Michael Terzian

**Rappin' 4-Tay**  
*4 Tha Hard Way*  
virgin/emi

It's hard to believe that this Oaktown veteran has released only a handful of albums. Similar to the first two albums, this third release is, once again, simply average. Although a slew of guests join 4-Tay (E-40, Master P, Conscious Daughters and Rick James), they do not sal-

Mario Chenart



*Boucler le siècle*

vage the album from its monotonous host.

The problem lies with 4-Tay's unarousing

tone, boring delivery and simplistic vocabulary. Some of the best west coast mc's have shown progression through the years, in terms of their rapping style: 2pac, Seagram and Dru Down are but a few. Rappin' 4-Tay seems to be comfortable with stagnation, but his fans sure don't mind. Although he is extremely popular in the hip hop communities of the southwest US region, Rappin' 4 will be lucky if he

can touch a quarter of that right here in Canada.

Michael Terzian

**Mario Chenart**  
*Boucler le siècle*

Armé de sa guitare acoustique, c'est avec discrétion que Mario Chenart nous fait part de ses sentiments. Un homme qui veut dénoncer les horreurs de la guerre et le besoin de vivre pacifiquement

dans le meilleur des mondes. C'est dans la simplicité d'une dizaine de ballades « gentilles » que Mario Chenart nous présente quelques idées fortes. Un album trop mou qui ne profite pas du talent de ses musiciens. Seule chanson digne d'intérêt, Wasichu, dénonçant la répression des tribus indiennes par les conquérants de l'Est. Pour le reste, les amateurs de Cité Rock Détente seront très contents.

Loïc Bernard

**Madame**  
*Madame Chante Dutronc*

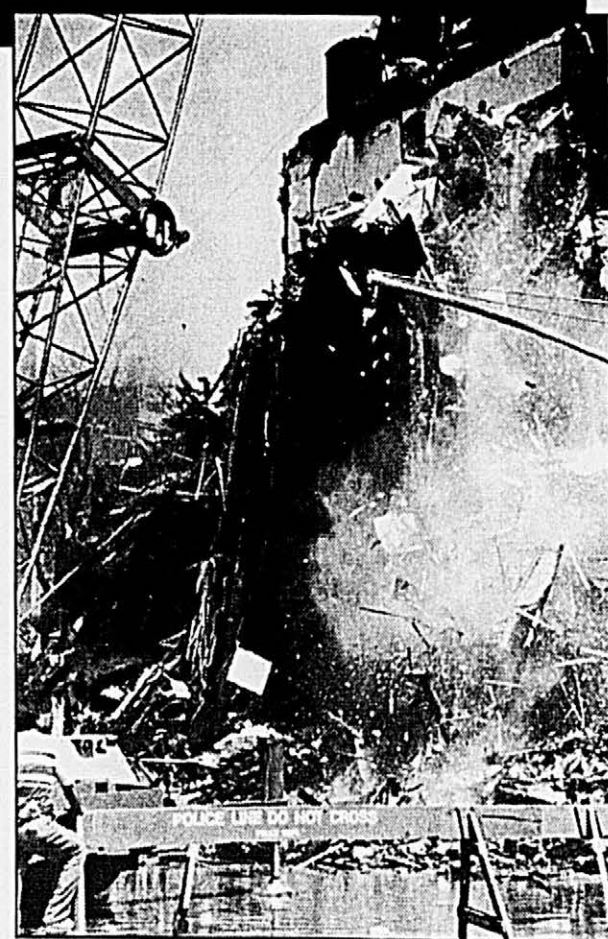
Le titre même donne des frissons. Après une absence peu remarquée, Madame décide de nous offrir un album composé en

« hommage » à l'un des fumeurs de cigares les plus connus de la chanson française, Jacques Dutronc. Un effort inutile dont on aurait pu se passer. Le sarcasme d'une voix, le costar moqueur, le cigare en coin de bouche, le personnage de Dutronc accompagnait ses chansons, et inversement, Michel Gagnon (le chanteur de Madame) lui, est en-

core dans la salle d'essayage, cherchant l'allumette qui allumera sa petite cigarette. Pour ceux qui n'auraient pas compris, Dutronc est irremplaçable et vaut mieux se ruer sur les vieux enregistrements du vieux matoux que sur ceux du jeune chiot.

Loïc Bernard

## off the darkroom floor



by dave kalka



**Our deepest, sincerest, most completely heartfelt thanks to all those who have contributed their blood, sweat, tears and other useful bodily fluids to this semester's Culture:**

"Disappearing Reappearing" Louigi "Rabbit-in-a-hat" "Steppenwolf" Addario-Berry, Amy (we're really sorry), Anna Alfredson, Alain Benoît, Sarah "Skin Cream" Brodie, Le'Nise Brothers, Patrick "Anarchist Alphabet" Borden, Big Bad Boris, Mullen Buss, Michele Clark, Mike Cullen, David D'Andrea, Andrew Dong, Paul Cornett, Jonah Engel, Kyle Faas, Ruth Kanfer, Rebecca Forgan, Chris Halfnight, Alex Halperin, Ben Hardy, Emily Harris-McLeod, Angela Hibbs, Ned Howie, Salman M. Husain, Yohei Igarashi, Dave Kalka, Gwen Ladish, Erica Lee, Patrick Levesque, Jonathan Lobel, Henry Lovat, Jessica Mann, Roderick Matias Lising, Marni Levitt, Jay McCoy, Sean McIntyre, Patrick Moss, Matthew Murphy, Jennifer Mudicka, Ira Nayman, Lisa Nevens, Hasini Palihapitiya, Hann Rabinovitch, David Reevely, Marlo Ritchie, Jeremy Rotsztein, Zachary Schwartz, Paul Sheridan, Gil Shochat, Chris Scott, Kevin Siu, Leslie Siu, Ian Slotin, Netami Stuart, Beaver and Beverly Swamp, Angela Tai, Zev Tiefenbach, Jane Tremblay, Matthew Watkins, Tim "Toasty" van Wijk, Jeff Webber, Jonathan Wexler

## events

Thursday, November 27

- Fund-raiser for STELLA. An evening of women's poetry and music with performances by Tiff, Marni Levitt, Alex Boutros and Jennifer Roche. Begins at 20h, suggested donation \$5, at the Yellow Door 3625 Aylmer.

- From McGill's School of Urban Planning, Studio 3 is having its final presentations in Rm 102 McDonald-Harrington Building, 815

Sherbrooke St. W.

Friday, November 28

- An Evening of Folk Music at the Yellow Door with William and James Dowler Gow. Open stage to follow. Doors at 20h admission \$3.

- Recent Developments in central Africa and the prospects for social change in the region, a seminar, will be given by Dr. Tajudeen Abdul-Raheem in the Seminar Room 100, 3715 Peel St.

Saturday, November 29

- More great folk music at the Yellow Door with Jennifer Noxon and Christine Graves. Admission \$6 for students, \$8 general. Doors open at 20h.

- A video screening of *Above the Law* at Concordia University in the Visual Arts Building, rm. 114, 1395 Rene-Levesque West.

Sunday November 30

- Workshops on community organizing political prisoners, HIV and nutrition and the politics of food. Workshops held by Athens Anarchist Black Cross/Victory Gardens, Food Not Bombs, Le Frigo

Vert & Cadet-Roussel (Bio-Dynamic farm) at Concordia University, 2149 Mackay, basement. Entry is sliding scale \$2-5 (includes food) info: 848-7585.

Thursday December 4

- Dr. Lori Frappier from the Dept. of Medical Genetics and Microbiology at the University of Toronto will speak at a McGill Cancer Centre seminar titled "Regulation of DNA replication by Epstein-Barr nuclear antigen 1 and Replication Protein A." 11:30 a.m. room 903 McIntyre Medical Sciences Bldg, 3655 Drummond Street.

Upcoming

- John Abbot College's Theatre Department presents "The Secret Rapture", by David Hare, at the Casgrain Theatre. The British drama plays to Saturday, December 13 at 8p.m. Matinées on Friday December 5 at 1:30 p.m., Wednesday December 10 at 2 p.m., and Friday December 12 at 1:30 p.m. All performances will be given at the Casgrain Theatre at John Abbott College. Tickets \$8 at the door, \$5 for senior citizens and students. info: 457-2447 or 457-6610 ext. 425/426

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## The Election of Directors to the Daily Publications Society 1998-99 Board of Directors

**will take place at the Annual General Meeting (AGM)**

**Tuesday December 2, 1997**

For further information, kindly contact  
Suzanne Williams Chief Returning Officer (CRO)  
Daily Publications Society, at 398-6790 or 398-6784

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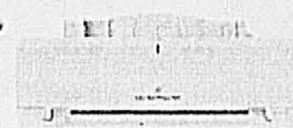
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*Please drop off to nightshift c/o MACES 3437 Peel, suite 300, Montreal, Quebec H3A 1W7, and receive a free one day pass to MACES Computer Lab. If you are interested in contributing articles to Nightshift please contact the Editor-in-chief at 398-4974.*